ART GALLERY OF ONTARIO

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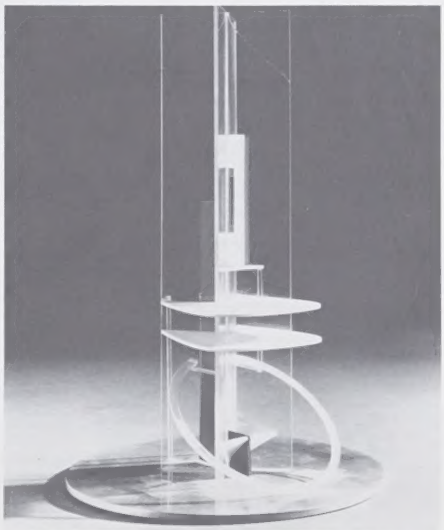
Sculptures by Naum Gabo

Pioneer of the Russian Avant-Garde

Naum Gabo (Russian, 1890–1977), *Constructed Head No. 1*, 1915 (reassembled 1985); plywood, 53.3 cm high. Family Collection.

Son of a metallurgist and owner of a metals factory, Naum Borisovich Pevsner (Gabo) was born in Bryansk, Russia in 1890. His fascinating life took him from Russia to Germany – where he studied medicine, science, engineering, and art history – to Norway, and back to revolutionary Russia, where he wrote and published the *Realistic Manifesto* in 1920. Disillusioned with the communist government, he left Russia in 1922 and finally settled in America in 1946. Recognized as an important and influential artist, in 1953 Gabo was invited to teach at Harvard University by Walter Gropius. In 1975 he was elected to the distinguished American Academy of Arts and Letters. After a full and productive career, Naum Gabo died in Waterbury, Connecticut in 1977.



Naum Gabo (Russian, 1890–1977), *Column*, 1922–23 and c.1947; perspex, on aluminum base, 28.2 cm high. Family Collection.

BY ALAN G. WILKINSON

BEFORE WORLD WAR I, THE DISCOVERIES OF EINSTEIN AND other physicists concerning the atom, the complex structure of the universe, the dematerialization of matter, and the space/time continuum, had a profound effect on the intellectual community. Naum Gabo was the first artist of his generation to understand and translate into his work the implications of these revolutionary ideas. *Naum Gabo: Sixty Years of Constructivism*; Zacks Galleries; December 13 through February 9, 1986; Organized and circulated by the Dallas Museum of Art.

Naum Gabo: Sixty Years of Constructivism is the first comprehensive retrospective of the work of the pioneering Russian Constructivist sculptor. The exhibition, which includes 66 sculptures and 61 drawings, and the fully illustrated catalogue present a long overdue reassessment of Gabo's oeuvre and his aesthetics of Constructivism. Many of the works have never before been publicly exhibited; others have been recently restored. The show has been organized by Dr. Steven A. Nash, Chief Curator at the Dallas Museum of Art, where it was exhibited from September 29 to November 17, 1985. After the Toronto showing, the exhibition will travel to The Solomon R. Guggenheim Museum, New York (March 6 — April 27, 1986); Akademie der Künste, Berlin-West (September 7 — October 20, 1986); the Kunstsammlung Nordrhein-Westfalen, Düsseldorf (November 20, 1986 — January 11, 1987); and The Tate Gallery, London (February 11 — April 20, 1987).

Gabo was born in 1890 in Bryansk, Russia, a small industrial town some 250 miles southwest of Moscow. Although he had no formal art school training, Gabo's varied intellectual background was to have a profound effect on his thought and development as a sculptor. In 1910 he enrolled in the Faculty of Medicine at the University of Munich. The following year he transferred from medicine to study the natural sciences. In 1912 he again changed disciplines and enrolled in Munich's Polytechnic School to study civil engineering.

Revolutionary use of materials

Gabo's first exposure to contemporary developments in European art occurred in 1912 when he went to Paris to visit his brother Antoine Pevsner, at that time a painter, and later a sculptor. (In 1915 Naum adopted Gabo as a surname in place of Pevsner, to set him apart from his artist-brother Antoine). During this trip to Paris and one the following year, Gabo visited the Salon des Indépendants and saw the work

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From the Contemporary Collection

Object and Reference

BY PHILIP MONK

IN HIS SELECTION OF SCULPTURE FROM THE AGO'S PERmanent Collection, Philip Monk, Curator of Contemporary Canadian Art, has chosen to emphasize two dominant directions of sculptural discourse that emerged over the past twenty years. *Object and Reference: Sculpture from the Contemporary Canadian Collection*; Gallery of Contemporary Art and the Signy Eaton Gallery; through February 2, 1986.

The exhibition *Object and Reference* has two aims: to bring attention to the sculpture in the Contemporary Canadian Collection of the AGO; and to demonstrate some of the main directions of sculptural inquiry by Canadian artists over the past two decades. By highlighting sculpture, the exhibition also is an occasion to stress the importance of building the collection in this area.

All the works on display are taken from the Permanent Collection and include a number of recent loans, gifts, and purchases. Some of the sculpture new to the Gallery will be Michael Snow's *First to Last* (1967), Liz Magor's *Four Boys and a Girl* (1979), and Ian Carr-Harris's untitled installation from 1984-85 and his *Fred* from 1972. Rarely exhibited work such as Snow's *Aluminum and Lead* (1968) and two unique *Grease Cones* by Royden Rabinowitch that have not been seen in Toronto since the late 1960s, as well as two recently fabricated reliefs from designs of 1965 by David Rabinowitch will be displayed. Robin Collyer's important early sculptural ensemble *I'm still a young man* (1973) fills out the type of work that usually takes a back seat to painting when it comes to installations in permanent collections.

This is no hodgepodge sampling of sculpture in the Collection. The sculpture collection has taken on significant dimensions that have to be charted and further developed. And while the exhibition cannot do justice to all the sculptors in the Collection, it has chosen to emphasize two dominant directions of sculptural discourse over the past twenty years – those characteristics indicated by the shorthand of the title: "object" and "reference." On the one hand there are those works which inquire after the formal or perceptual characteristics of sculpture and its viewing. Royden Rabinowitch, David Rabinowitch, and Michael Snow are included here. On the other hand there are those works which, while still maintaining sculptural values, explore referential concerns outside the work through the process of making, through figurative associations, or through the incorporation of language and photography. Liz Magor, Robin Collyer and Ian Carr-Harris represent this direction. But at the same time the dichotomy between object and reference is not that definite. For instance, the severely, perceptually abstracted steel slab sculptures of David Rabinowitch share a number of concerns with the deceptively simple and domestic *Fred*, a sculpture by Carr-Harris in the form of a table which both refers to a person by name and mundanely describes him. It is these affinities that are to be discovered in looking; and in that looking an historical period begins to constitute itself.

Ian Carr-Harris (Canadian, b. 1941), *Fred*, 1972; painted wood, glass, Letraset, 137.1 x 57.1 x 57.1 cm. Collection Art Gallery of Ontario, Purchase, 1985.

Early Paintings by Jack Bush

The Road to Colour-field Abstraction

BY CHRISTINE BOYANOSKI

JACK BUSH PLAYED DOWN THE SIGNIFICANCE OF HIS early paintings and dismissed a large body of work as formative and unimportant. There is evidence, however, that a strong thread connects these early works, some of which are highly expressionistic and gestural, with his later, tremendously successful colour-field abstractions. *Jack Bush: Early Work 1927-57*, Gallery E, December 21 through February 9, 1986; Organized and circulated by the AGO.

Unlike his later, internationally recognized painting, the early work of Jack Bush has been largely neglected. Bush himself brushed aside this large body of work, claiming it was formative and thus obscuring its true significance. That the large Bush retrospective held at the Art Gallery of Ontario in 1976 began with work from 1958 was his own decision. The result was to sever the fruit of his first thirty years of painting from the later work, and thus to relegate it to an even lesser plane of significance, ultimately distorting our view of the artist and his work by denying the traditions which formed him and of which he was very much a part. It is ironic that while denying the importance of these early paintings, he retained such a larger number of them, and obviously made reference to them in his later work.

This exhibition traces Jack Bush's development from the late 1920s up to 1957, beginning with examples such as *Yellow House in the Village* of 1934 that demonstrate the strong initial influence of the Group of Seven on the young Bush soon after his return to Toronto in 1928. He also adopted their practice of going on weekend sketching trips with fellow artists. He sketched with William Winter and York Wilson, among others, and executed a large number of small oil sketches over the years. Exhibiting with and joining all the major art societies which were so important at that time, Bush soon became integrated into the Toronto art scene. *La Vieille Maison* was the first work Bush exhibited with the Royal Canadian Academy in their annual exhibition in 1930. Contact with contemporaries L.A.C. Panton and Charles Comfort, the former through the OSA, the latter at the Ontario College of Art where Bush took evening classes for a number of years, was also influential. A growing design consciousness manifested itself in the paintings of the mid-1940s, partly under the influence of Charles Comfort. This tendency grew in strength and led Bush naturally into abstraction.

Nineteen forty-seven represents a turning point in Bush's career. With the encouragement of Dr. Allan Walters, he began a series of experimental paintings in an attempt to free himself from what he perceived to be the constricting bonds of traditional painting. This was just after the war, at a time when he, along with Canadian artists in general, were becoming increasingly aware of the more progressive art of contemporary Europe and America. Bush suddenly realized what he had been missing. The influence of Picasso, for instance, is evident in several paintings in the late 1940s. Gradually, Bush digested the various external influences which came to bear on his art as his understanding grew through direct contact with New York City, the new international art centre from 1950 on. *The Dancer*, 1951, which grew out of the experimental works of the late 1940s, presages Bush's work of the mid-1970s, although it took over twenty years for him to realize the final solution.

John Hamilton Bush was born in Toronto in 1909 and died there in 1977. A successful advertising artist, Bush established his local reputation as a radical member of the Painters Eleven in the 1950s. After a meeting with American formalist critic Clement Greenberg in 1957, he gradually changed his approach to painting. In 1964 Bush resigned his memberships from all art societies, and during the 1970s emerged as Canada's leading abstract painter. Internationally recognized during his lifetime, Bush was awarded the John Simon Guggenheim Foundation fellowship and the Order of Canada.

Jack Bush (Canadian, 1909–1977), *The Dancer*, 1951; oil on masonite, 76.0 x 61.0 cm. Collection Dr. and Mrs. W.L. Donohue.

Just as he played down the significance of the early work, Bush also denied any interaction between his painting and his commercial work, by which he made his living until 1968. While he consciously kept the two realms quite separate in his own mind, there is evidence of a cross-fertilization between the two fields. The final group of paintings in the exhibition demonstrates how Bush worked from an observed landscape recorded in a straightforward manner through various stages of abstraction, of which *Sailboats, Lake of Bays*, 1953 is one example, until a thorough distillation had taken place and the landscape roots were no longer evident.

This exhibition also demonstrates that although Bush could have made the jump into full abstraction much earlier than he did, he developed a highly personal style at his own pace. His strength as an artist lay in his ability to push what was strongest and most personal in his art to the limit. There is a strong thread which connects the early and later work through a number of "series," the early work providing a strong base for what followed.

A fully illustrated catalogue accompanies the exhibition which opens December 21 in Gallery E and tours Ontario before travelling to Nova Scotia. The exhibition is made possible by a grant from **Northern Telecom Limited**.

Christine Boyanoski, Curator of the exhibition, is Assistant Curator of Canadian Historical Art at the AGO.

Jack Bush: Early Work 1927 – 57, Gallery E, December 21 – February 9, 1986

NAUM GABO
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of numerous avant-garde artists. A modelled clay study of the head of a Negro, Gabo's first sculpture for which visual documentary evidence exists, was made in Munich in 1912. His orientation toward art was also influenced by the lectures he attended in Munich (1912-13) by the noted Swiss scholar Heinrich Wölfflin. In the summer of 1913, at the suggestion of Professor Wölfflin, Gabo set off on a walking tour of Italy, visiting museums and churches in Bologna, Milan, Pisa, and Florence.

Gabo's first constructions, made in various materials – plywood, galvanized iron, ivory, steel, bronze, and cardboard – date from 1915-17. Five of these rare early works are included in the exhibition. These constructions, with their flat and curved planes which were cut and slotted together with hinges, glue, or solder, show Gabo moving away from the monolithic conception of sculpture. As Steven Nash has written, the result is a "...honeycombed structure that opens the depths of the sculpture to light and space and only implies an outer skin through the edges and planes between members." These works, still of a figurative nature, were possibly influenced by the Cubist sculpture of Picasso and Archipenko. The breaking down of mass and the process by which the heads were made – the word "constructed" is used in the title of each of the five heads in the exhibition – were to have far-reaching implications in the evolution of Gabo's art for the rest of his life.

Gabo lived in Norway from 1914 to 1917. At the outbreak of the Russian Revolution in 1917 he returned home where he lived in Moscow with his brothers Antoine and Alexei. In 1920 five thousand copies of Gabo's famous *Realistic Manifesto* were published in Moscow, in which he outlined his ideas for a revolutionary new art. Time and space, he proclaimed, were the key elements of Constructivist art, and asserted the value of art as an independent means of expression. He attacked the propaganda inspired realism advocated by the Communist Party.

Before the war, the discoveries of Einstein and other physicists concerning the atom, the complex structure of the universe, the dematerialization of matter, and the space/time continuum had a profound affect on the intellectual community. Gabo, with his background in physics, mathematics, and engineering, was the first artist of his generation to understand and translate into his work the implications of these ideas. From the time of the publication of the *Realistic Manifesto* until his death fifty-seven years later, Gabo's ambition was to create not an elitist art, but a public art: "On the squares and in the streets we are placing our works, convinced that art must not remain a sanctuary for the idle, a consolation for the rich.... Art should attend us everywhere that life flows and acts!"

Sculpture as architectonic form

During the six years which Gabo spent back in Russia (1917-22) his sculpture evolved from the figurative work of 1915-17 to purely abstract constructions, highly innovative and experimental in nature, using modern industrial materials such as metal, plastic, perspex, glass, and aluminum. These materials, particularly the transparency of glass and perspex, were ideal media for Gabo to realize his quest for the dematerialization of space and form. In *Kinetic Construction* of 1919-20 (metal rod with electric motor) he introduced movement into sculpture. Gabo, like Tatlin and a number of other Russian artists, experimented with ideas for architecture and towers. In the perspex *Column* of 1922-23 sculpture and architecture seem inseparable, with the transparency of the material creating a dynamic contrast between inner and outer surfaces.

Gabo moved to Berlin in 1922 where he became involved in many German Constructivist activities. In 1926 he signed a contract with Diaghilev to create the sets and costumes for the ballet *La Chatte*, which was first performed a year later in Monte Carlo. Gabo's work made during the ten years he lived in Berlin is characterized by an evolving use of transparent materials, with the introduction of more lyrical, curving forms. During these years his work was exhibited in Germany, France, and the United States, which established his international reputation as one of the most important Constructivist sculptors of his day.

The threatening political and economic climate in Germany (Nazi storm troopers came to his studio) prompted Gabo to move to Paris in 1932. He joined the group 'Abstraction-Création' and contributed to the first two issues of its journal. Through this group he met Ben Nicholson, Barbara Hepworth, and the poet-critic Herbert Read. And so when Gabo moved to London in 1936, he had already made friends with these three important figures in English art.

In 1937 Gabo married Miriam Israels, an American painter and grandniece of the nineteenth-century Dutch artist Jozef Israels. That same year Gabo, Leslie Martin, and Ben Nicholson edited *Circle: International Survey of Constructive Art*, to which he contributed two essays.

In September 1939, two days after the outbreak of World War II, Nicholson and Hepworth persuaded the Gabos to move to Carbis Bay, Cornwall. While living there Gabo took up oil painting. In 1941 their daughter Nina-Serafina was born.

Gabo, his wife and daughter left England in 1946, arriving in New York at the end of November. They settled in Woodbury, Connecticut, and soon were able to purchase a house. In 1948 he exhibited his work, with that of his brother Pevsner at the Museum of Modern Art, New York.

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DECEMBER • CALENDAR OF EVENTS

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1 Gallery Talks 1.2, and 4 pm Celebration Weekend Activity Centre Sunday Studio 1-4 pm Hands On 11-4 pm	**2** Gallery closed Mondays. Shops and Restaurant open.	**3** Gallery Talks 12:15 and 2 pm	**4** Special Evenings for Members *Christmas at The Grange* 6 pm Gallery Talks 12:15 and 2 pm	**5** Art & Apéritif 5:30 pm Gallery Talks 12:15, 2, and 7:30 pm	**6** Artful Conversation 11:15 am Gallery Talk 2 pm	**7** Gallery Talks 2 and 4 pm
8 Exhibition *Henry Moore* *Drawings* closes Hands On 1-4 pm Concert Boys' Choir of St. James Cathedral 3 pm Activity Centre Sunday Studio 1 pm Gallery Talks 1.2, and 4 pm	**9** Gallery closed Mondays. Shops and Restaurant open.	**10** Gallery Talks 12:15 and 2 pm	**11** Gallery Talks 12:15 and 2 pm Lecture *Christmas with Hans Christian Andersen* The Grange, 7:30 pm Art in the Morning *Christmas at The Grange* 9:30 am	**12** Gallery Talks 12:15, 2, and 7:30 pm Art & Apéritif 5:30 pm	**13** Gallery Talk 2 pm Exhibition *Naum Gabo* opens Exhibition *Walter Trier* opens Artful Conversation 11:15 am	**14** Gallery Talks 2 and 4 pm Activity Centre Reminder to register for Senior Gallery School by Jan. 8
15 Gallery Talks 1.2, and 4 pm Exhibition *William Notman* closes Hands On 1-4 pm The Grange *Children's Stories with Hans Christian Andersen* 2 pm Sunday Start with Art *The Grange* 11 am	**16** Gallery closed Mondays. Shops and Restaurant open.	**17** Gallery Talks 12:15 and 2 pm	**18** Gallery Talks 12:15 and 2 pm	**19** Gallery Talks 12:15, 2, and 7:30 pm Art & Apéritif 5:30 pm	**20** Gallery Talk 2 pm Artful Conversation 11:15 am	**21** Exhibition *Jack Bush* opens No Gallery Talks
22 No Gallery Talks Hands On closed Gallery Shops, Restaurant open	**23** Gallery closed Mondays. Shops and Restaurant open.	**24** No Gallery Talks Gallery closes at 4 pm	**25** Gallery Shops, Restaurant closed Gallery, Shops, Restaurant closed on Dec. 25 and Jan. 1. Gallery closes at 4 pm on Dec. 24.	**26** No Gallery Talks Art & Apéritif 5:30 pm	**27** Artful Conversation 11:15 am Gallery Talk 2 pm	**28** Gallery Talk 4 pm Signed Gallery Talk 2 pm
29 Gallery Talks 1.2, and 4 pm Hands On closed	**30** Gallery closed Mondays. Shops and Restaurant open.	**31** No Gallery Talks Gallery, Shops, and Restaurant open	**JANUARY, 1986** **1** Gallery, Shops, and Restaurant closed	**2**	**3**	**4**

NAUM GABO

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During the 1950s Gabo's early ambition to create monumental public sculpture was finally realized. In 1950 he was commissioned to make a large construction for the stairwell of the Young People's Art Center of the Baltimore Museum of Art. In 1954 he received a contract to create a monumental outdoor sculpture for the Bijenkorf department store in Rotterdam. The eighty-five-foot high construction was unveiled in 1957. Gabo's last major public sculpture was *Revolving Torsion, Fountain* of 1972-73 (for which there is a study in bronze in the exhibition). In 1976, at the opening of the new St. Thomas' Hospital on the south bank of the River Thames, *Revolving Torsion, Fountain* was inaugurated by Queen Elizabeth II. As Gabo pointed out, the thin jets of water, which radiate from the open forms of the stainless steel structure, correspond to his use of lines and strings in his earlier work. Gabo died in 1977 in Waterbury, Connecticut, after a lengthy illness.

Gabo was not a prolific artist and never sought or cultivated direct followers. And yet since World War II his work has had an important influence on artists interested in Constructivist ideas, in mechanical and modern technological concepts and the creation of a pure, geometric vocabulary. As Steven Nash has written, Gabo "... never swerved from the high idealism he articulated as early as 1920 in the *Realistic Manifesto*. Indeed, it is difficult to think of many artists who enacted their convictions with more courage and determination.... Such hard-to-grasp concepts as the joining through light of solidity and space, the localization of invisible energies, and the activation of substance into events, find intuitive materialization in his evolving spatial constructions and their embrace of light, movement, and new structural possibilities.... For Gabo, art for art's sake was a meaningless concept. To reveal, to celebrate, to integrate art and environment: these were his ambitions and the basis of his genuine humanism."

This exhibition has been organized by the Dallas Museum of Art with the generous support of a grant from the National Endowment for the Arts, a federal agency, and an indemnity from the Federal Council on the Arts and Humanities. Additional funding has been provided by Akin, Gump, Strauss, Hauer and Feld and Knoll International, Inc.

Alan G. Wilkinson is Curator of Modern Sculpture, and coordinator of the exhibition at the Art Gallery of Ontario.

Naum Gabo: Sixty Years of Constructivism, Zacks Galleries December 13, 1985 – February 9, 1986.

THE COLLECTION IN FOCUS

Walter Trier: A Celebration of Toys

BY BRENDA RIX

ONE EXHIBITION THAT IS QUICKLY BECOMING A TRADITION at the AGO is our annual selection of toys, drawings, and paintings from the Trier-Fodor Foundation gift. This year *Walter Trier: A Celebration of Toys* will be on view in the Trier Gallery and Anteroom from December 13, 1985 to January 25, 1986.

Walter Trier was born in Prague in 1890 and died in Collingwood, Ontario at the age of sixty. By the time of his death in 1951, his name was well known in Germany and around the world for his humorous caricatures and charming illustrations for children's books. In 1976 the Gallery was fortunate to receive a generous gift from the Trier-Fodor Foundation of over 1100 works by Trier, his collection of 345 folk toys, and an endowment to make possible an ongoing program of acquisitions and exhibitions of humorous, illustrative, and satirical graphic art.

Walter Trier's fascination with toys dated back to his childhood years. Growing up in a house filled with playthings and in a family that encouraged joyful, frolicking play, Trier became an avid collector of folk toys which he admired for their simple, expressive forms and their whimsical qualities. Whenever he moved, his large collection travelled with him.

During the 1920s his toys began to provide an important inspiration for his art and throughout his career many of his drawings and paintings reflect this interest. Around 1921 he received a commission from the Deutschen Bundes Heimatschutz to document the folk art of Saxony, a region famous for the production of traditional folk toys. In 1922 *Spielzeug*, a picture book portraying forty playthings, was published. Trier's watercolour illustrations for this book are on view in the exhibition along with the type of wooden toys from the Erzgebirge region that inspired them. The rural people of Saxony had turned to toymaking in the eighteenth century as an alternative livelihood to the floundering tin-mining industry, and the subjects of some of the works in this exhibition, including the buttermaid, the shepherd, and the horse and rider, are based on everyday rural life.

Other toys reflect specific Christmas themes such as the Nativity and the Magi and the Angels, which would have been placed in windows during the holiday season. A large Christmas chandelier with the carved letters "Ehre Sei Gott in der Hohe" (Glory to God in the Highest) captures the wonder and charm of this festive time of year.

Unknown artist (Erzgebirge, Germany), *Prussian Cavalry Officer*, 19th century; turned, carved and painted wood, 27.1 x 18.5 x 9.5 cm. Gift of the Trier-Fodor Foundation, 1977.

Brenda Rix is Assistant Curator of Prints and Drawings.

Exhibitions

William Notman: The Stamp of a Studio
Gallery E
through December 15
William Notman came to Montreal from his native Scotland in 1856 and soon after his arrival started a photography studio that rapidly became the largest and most popular establishment of its kind in Canada. This exhibition, guest-curated for the AGO by Stanley Triggs of the McCord Museum, McGill University, examines the studio of Notman and his staff and their multifaceted production which included not only portraits and views from across Canada, but also composite and painted photographs. Sponsored by **Dynamic Funds Management Ltd.**, with the support of the Museum Assistance Programmes of the National Museums of Canada and the Ontario-Quebec Permanent Commission. Organized and circulated nationally by the AGO in conjunction with the McCord Museum, McGill University, 1985-86.

Henry Moore Drawings from the Permanent Collection
Trier Gallery
through December 8
A small but comprehensive selection of drawings shows Henry Moore's development as a draughtsman, and includes several of the famous shelter drawings.

Italian Drawings from the Collection of Duke Roberto Ferretti
Margaret Eaton Gallery
through January 5
An exhibition of sixty-seven Old Master Italian drawings from the private collection of Duke Roberto Ferretti. Duke Ferretti, a Canadian citizen, has been systematically assembling a collection of 16th-18th-century Italian drawings over the past decade which have been described by specialists as the finest collection of its type being formed today. Beautiful sheets by Paolo Veronese, Ludovico Carracci, Pietro da Cortona, Salvator Rosa, G.B. Tiepolo, and many others will be included.

Organized by the Art Gallery of Ontario and curated by Dr. David McTavish. Sponsored by **Chubb Insurance Company of Canada**.

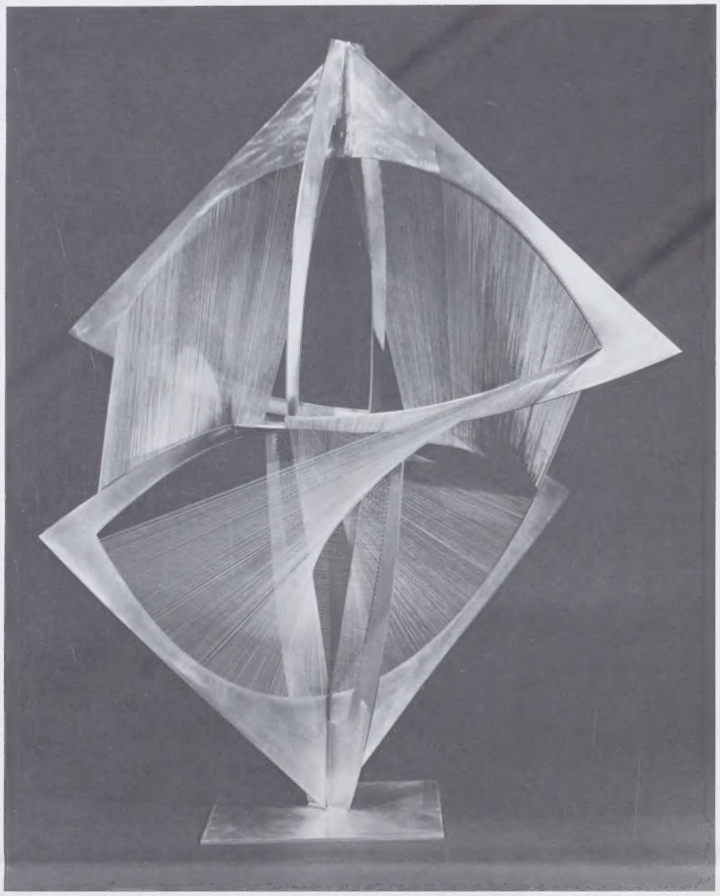
The exhibition will be held at The Pierpont Morgan Library in New York from February 14 – April 20, 1986.

Object and Reference: Sculpture from the Canadian Contemporary Collection
Gallery of Contemporary Art
Signy Eaton Gallery
through February 1
Works by Snow Carr-Harris, Magor, Collyer, David Rabinowitch, and Royden Rabinowitch display the characteristics of two dominant directions of sculptural inquiry over the past two decades.

Naum Gabo: Sixty Years of Constructivism
Sam and Ayala Zacks Wing
December 13 through February 9
This exhibition is the first full retrospective of the work of the pioneering Russian-American Constructivist sculptor Naum Gabo, whose explorations of new materials and scientific perspectives early in the century helped develop a new sculptural language. The 66 sculptures and 61 drawings in the exhibition are representative of all phases of Gabo's artistic career.

This exhibition has been organized by the Dallas Museum of Art with the generous support of a grant from the National Endowment for the Arts, a federal agency, and an indemnity from the Federal Council on the Arts and Humanities. Additional funding has been provided by Akin, Gump, Strauss, Hauer and Feld and Knoll International, Inc.

Walter Trier: A Celebration of Toys
Trier Gallery and Anteroom
December 13 through January 25
The exhibition includes a selection of wooden folk toys from Saxony, West Germany and watercolour illustrations that were originally created for a book on folk art researched and illustrated by Walter Trier in 1921-22. All works in the exhibition are part of the Trier-Fodor Foundation gift in the AGO's Permanent Collection.



Naum Gabo (Russian, 1890–1977), *Torsion, Variation*, 1962 and c. 1974–75; stainless steel with stainless steel spring wire, 136.5 cm high. Family Collection.

Jack Bush: Early Work 1927-57
Gallery E
December 21 through February 9
This exhibition traces Bush's development from the late 1920s and concentrates on a large body of work completed before 1957. The significance of these early paintings, many of which are highly expressionistic and gestural, have been largely obscured by the tremendous success of the artist's later colour-field abstractions. Organized and circulated in Ontario and Nova Scotia by the AGO. The exhibition is made possible by a grant from **Northern Telecom Limited**.

Permanent Collection

Walker Court, Wood, Fudger, Laidlaw, and Leonard Galleries
Fourteenth-through 20th-century paintings from the Gallery's Permanent Collection and long-term loans; 19th- and 20th-century sculpture and major paintings from the Contemporary Collection.

Georgia Ridley, John Ridley, and J.S. McLean Galleries
Selections of Canadian historical art from the Permanent Collection.

Signy Eaton Gallery
Selections of contemporary Canadian art from the Permanent Collection.

Henry Moore Sculpture Centre
Plasters, bronzes, and graphics from the Gallery's Moore Collection.

Print and Drawing Galleries
Selections from the Permanent Collection and loans.

Extension Services

The following exhibitions will be circulated during December. Dates are subject to change.

Edouard Boubat: A Portfolio of Photographs
Aurora Public Library
through December 12

Toronto Painting '84
Art Gallery of Windsor
through December 15

Contemporary International Prints from the Gift of Mr. and Mrs. Neville Burston
Art Gallery of Peterborough
through December 15

Fashion Covers: 1910-1925
Art Gallery of Northumberland, Cobourg
through January 5

Canadian Jungle: The Later Work of Arthur Lismer
Dalhousie Art Gallery, Halifax, Nova Scotia
December 19 – January 26

Henry Moore: Sculpture, Drawings and Prints from the Collection of the Art Gallery of Ontario
Thunder Bay National Exhibition Centre
December 20 – January 19

"Artists with their Work" Programs

General Idea: Video Screening
Artcite Inc., Windsor
December 4

Reneé Van Halm: Installation
Art Gallery of Algoma, Sault Ste. Marie
through December 8

Janis Hoogstraten: Painting and Drawing
Laurentian University Museum and Arts Centre, Sudbury
through December 15

Gallery Talk in the Old Masters gallery.

Sunday Concerts

Sunday Concert Series
The Royal Conservatory of Music joins with the Art Gallery of Ontario to hold Sunday concerts at the Gallery which highlight performers from the Conservatory. This month's concert will take place on Sunday, December 8 at 3:00 pm in the Walker Court. The Boys' Choir of St. James Cathedral (Giles Bryant, Director) will present a program of Christmas works including *Christmas Cantata* by Lubeck.

Concerts free with Gallery admission. This series is made possible through the generous support of **Northern Telecom**.

Lectures

Jack Bush: Early Work
Gallery E
Sunday, January 12, 2:00 pm
Christine Boyanoski, Assistant Curator of Canadian Historical Art, AGO

A walking tour of Bush's early work led by the exhibition curator. Free with admission.

Talks and Tours

Gallery Talks are free with admission and make visits more enjoyable through stimulating discussion. Learn about artists and popular themes over the centuries, confront essential issues in contemporary art, and increase visual awareness. Topics are available at the Information Desk. Join us during December:

Tuesday to Thursday at 12:15 pm and 2:00 pm
Thursday at 7:30 pm
Friday at 11:15 am* and 2:00 pm
Saturday at 2:00 pm** and 4:00 pm
Sunday at 1:00 pm and 4:00 pm
Sunday "Talk of the Week" by Gallery staff at 2:00 pm

Please Note:
There will be no Gallery Talks on the following dates: Saturday, December 21; Sunday, December 22; Tuesday, December 24; Wednesday, December 25 (Gallery closed); Thursday, December 26; and Tuesday, December 31.

* *Artful Conversation*, a program offered every Friday, features a half-hour Gallery Talk followed by an informal discussion over complimentary coffee.

** On the last Saturday of each month, this talk will be signed for the hearing impaired.

The Grange

The Grange, restored to a "Gentleman's House" of the mid-1830s is an important part of Ontario's heritage. Once a centre of social and political life in Upper Canada, it is now among the most popular museums in Toronto. During December the house is decorated with pine boughs, cedar roping, and berries – just as it would have been in the nineteenth century.

Christmas at The Grange.

Special Evening Lecture
The Grange Music Room
Wednesday, December 11, 7:30 pm
Christmas with 'Hans Christian Andersen'
Another first for The Grange – Daniel Hyatt, in his sixth annual appearance at The Grange, unveils his one-man theatrical presentation *H.C. Andersen – In Person*. Dressed as the great writer, Hyatt will tell Andersen's "Christmas Stories" and recount events that relate to the life and times of Andersen and his close friend Charles Dickens.

Tickets must be obtained **in advance** from The Grange. See instructions for ordering on page 6. Tickets: Members $7; non-Members $10.50 (includes refreshments).

Christmas Stories For Children
The Grange Music Room
Sunday, December 15, 2:00 – 4:00 pm
Daniel Hyatt, as Hans Christian Andersen, will provide an informal and entertaining afternoon at The Grange. Hyatt will tell Andersen's Christmas stories and chat with the audience.

Free with admission to the Gallery. Adults must be accompanied by children.

Gallery Hopping

Corporate Contrasts
Wednesday, January 22, 1986
Two corporations open their doors for a special viewing. One office was designed around the Tanenbaum Collection, the finest of its kind in North America of 19th-century academicians and pre-Impressionist painters; the other office which has won many design awards provides a magnificent setting for the works of contemporary artists Christo and Damien.

Join us at 7:30 pm at the top of the escalator in the mall at 2 St. Clair Avenue East (Yonge and St. Clair subway). Tickets $10, refreshments included. Tickets may be ordered by following the instructions on page 6. A Member may purchase up to 4 tickets.

A project of the Volunteer Committee.

Members' Activities

For the following programs tickets must be purchased in advance. There are no refunds after three days prior to the scheduled event. To order tickets please follow the instructions on page 6. A Member may buy up to four tickets. The following programs are projects of the Volunteer Committee.

Art & Apéritif
Please Note: Beginning in January 1986 Art & Apéritif will be scheduled on *Wednesday* evenings at the same time, 5:30 pm.

Every Thursday at 5:30 pm at the Membership Desk in the lobby join a tour of one of the current exhibitions and a get-together afterwards in the Members' Lounge. Guests welcome. For topic, call the Information Desk on the day of the tour or pick up the monthly listing. No tickets or reservations needed.

Art in the Morning
Coffee in the Members' Lounge at 9:30 am, followed by a tour at 10:00 am. Tickets are $3.50.

Christmas at The Grange
Wednesday, December 11
Catch the spirit of Christmas past. Join us "below stairs" at The Grange at 9:30 am for coffee and delicacies from The Grange kitchen. Then take an informal tour of this beautiful house.

Picasso Masterpieces at the AGO
Wednesday, January 9, 1986
Did you know that the Permanent Collection at the Gallery houses major works by Pablo Picasso? Join us for a concentrated look at some of these paintings.

Special Evenings for Members
Tours begin at 6:00 pm followed by dinner in The Restaurant at 7:30 pm. Tickets are $22.50. If a special diet is required, please inform the Volunteer Office when ordering tickets.

Christmas at The Grange
Wednesday, December 4
Re-live the simplicity and grace of Christmas past with a visit to The Grange. The evening will begin with a cup of warm mulled cider 'below stairs,' followed by a nostalgic tour of this charming, old heritage house. Then enjoy a traditional Christmas dinner in The Restaurant.

Naum Gabo
Wednesday, January 15, 1986
Tour the exciting retrospective of this pioneering Russian-American sculptor with Dr. Alan Wilkinson, AGO Curator of Modern Sculpture, and learn about Naum Gabo and his influence on international art. Tour is followed by a gourmet dinner in The Restaurant.

Sunday Start with Art
Coffee, juice, and breakfast cakes are served in the Members' Lounge at 11:00 am one Sunday each month, followed by a tour at noon.

The Grange
Sunday, December 15
Deck the halls! Begin with Christmas treats served in the Members' Lounge, then tour The Grange, the original home of the Gallery. Tour ends with a cup of mulled cider served in The Grange kitchen. Tickets are $5.50. (Special event.)

Jack Bush: Early Work
Sunday, January 19, 1986
A very special exhibition of the early works of this well-known Canadian artist, which form the foundation of his later celebrated career. The exhibition comprises landscapes and abstractions from a number of public and private collections. Tickets are $5.

Travel AGO

Washington, DC and 'The Treasure Houses of Britain'
February 24-27, 1986
This tour is completely sold out! Future plans, however, call for long weekends in other North American art centres, so watch for news.

England: Oxford, Kent, and London
April 23 – May 2, 1986
From townhouse to country house, this tour offers an unusual view of the architecture and artistic tastes of the British gentleman and gentlewoman. We will see Baron von Thyssen's Old Master galleries at Daylesford; Blackwell's Rare Books at Fyfield Manor; the Sackville-West's house and garden at Knole; and the Churchill family seat at Blenheim. London offers a private contemporary collection and a hidden museum of Victoriana. In between, there is time for pub lunches, several surprise dinners, and a day tour of the ancient coastal villages known as the Cinq Ports. Throughout, our guide will be Alicia Salter, Oxford graduate, Blenheim specialist, and consultant for *The Treasure Houses of Britain* exhibition in Washington, DC. Join us for this delightful spring excursion!

Contemporary Art in Europe
June 6-24, 1986
This fast moving trip will travel to England, Germany, Switzerland, and Italy to visit museums, private collections, artists' studios, and international dealers. Highlights include the International Art Fair in Basel and the gala opening days of the 42nd Venice Biennal. This tour is designed for those with a keen interest in contemporary art. AGO Chief Curator Dr. Roald Nasgaard has been instrumental in the planning and will accompany the tour.

Looking Ahead...
The following tours are still in the planning stages:

Belgium
September 17-28, 1986
From the Northern Renaissance, through the Baroque, and to the beginning of the Modern period, this tiny country has played a pivotal role in the development of European art. Watch for further information as it becomes available.

Magdalen Tower and River, Oxford. Travel AGO tour to England.

Japan
October 17 – November 6, 1985
Back by popular demand! If you missed our successful 1984 trip, be sure to catch this one.

Travel AGO is a project of the Volunteer Committee.

Hands On

Hands On is a unique opportunity for families to explore art-related activities in an informal, imaginative environment. Children aged 4-12 are invited to participate Sunday afternoons between 1:00 – 4:00 pm. Free tickets to *Hands On* are available at the Information Desk. For more information please phone 977-0414, ext. 352. Supported by **George Weston Limited**.

Hands On will be open extended hours over the Celebration Weekend November 30 and December 1, from 11:00 am – 4:00 pm.

During the Christmas school break *Hands On* will be closed December 22 and 29, and January 5.

Activity Centre

Senior Gallery School
January 8 — March 13
Studio art courses for adults taught by professional artists are available to the novice and the more experienced student. Courses offered on Wednesday and Thursday evenings from 7:00 — 10:00 pm include drawing fundamentals, intermediate and life, printmaking, watercolour, beginning and advanced painting. Registration is accepted by mail or in person, and confirmed on receipt of payment. Early registration is recommended due to limited class size. Tuition: $110 for Gallery Members, $135 for Non-Members for ten three-hour classes; $10 studio fee for printmaking classes. Cheques may be post-dated to January 8, 1986. No refunds after the first week of classes. Faculty and course offerings subject to change and available on sufficient registration only. Call Activity Centre at 977-0414, ext. 369 for details on the above and information on two new extended courses in drawing and sculpture.

Sunday Studio
December 1, 8, 1 – 4:00 pm
A free studio art drop-in program for all ages is open Sundays from 1:00 – 4:00 pm. Artists' materials available for drawing, painting, printmaking, and sculpture. Activities under the guidance of Gallery School artists. Children under 12 must be accompanied by an adult. Recreation groups, clubs or organizations cannot be accommodated.

Shops and Services

Gift certificates, valid for one year, are available in denominations of $10, $25, and $50. Now redeemable in all AGO outlets: Art Rental, and The Restaurant.

Rent Off The Wall
Art Rental Service
Give the gift of a work of art for one to six months. We have a splendid reflection of Toronto's current art scene, a selection of paintings, prints, photographs, and sculpture.

A project of the Volunteer Committee.

The Impulse Shop
Stocking stuffers and a wide range of sensational seasonal gifts for the entire family: creative sculptural toys for the desk or coffee table; architectural wooden blocks or "Sculpt and Squeeze" for that special child; and for the festive table there are delicious chutneys, jams, and conserves; and aromatic bags of spices for mulling wine, cider, or ale.

Plan a day or evening at the Gallery and combine an exhibition viewing with holiday shopping. We're open weekends too! 10% Members' Discount. A project of the Volunteer Committee.

The Jewellery Shop
For inspired gifts – sterling corkscrews, baby spoons with bells, jewel-like magnifying glasses – visit the Jewellery Shop. PS: We always have new fashion and fun jewellery too! A project of the Volunteer Committee.

The Reproduction Shop
Start early and think "art" for Christmas with colourful posters and reproductions – framed or museum mounted – for every age, every taste. 10% Members discount. A project of the Volunteer Committee.

The Book Shop
A large selection of over 200 wall, engagement, and desk calendars relating to the visual arts. Art calendars from Botticelli to Bateman, French Impressionism to Group of Seven; prices range from $1.95 to $63.

Audio-Visual Centre
The Edward P. Taylor Audio-Visual Centre offers 35mm slides, media kits, and videotapes on a wide variety of art-related subjects, for educational use throughout Canada, for loan or in-house viewing by appointment. Contact us for brochures and ordering information by calling our Loans Consultant at 977-0414, ext. 261.

Members' Lounge
Meet for drinks or a light luncheon in the elegant room overlooking the Walker Court. Reserved for Members and their guests. A selective menu. Fully licensed. No reservations.

Norma Ridley Reading Room
A quiet space off the Members' Lounge, reserved for reading exhibition catalogues or current art periodicals and magazines.

Membership Desk
This Membership service and information area in the lobby welcomes inquiries, handles new and renewal memberships and gift memberships, and provides information on Members' benefits and programs.

The Coffee Shop
A pleasant snack stop on your AGO tour.

The Restaurant
The popular main-floor dining room offers a diverse and moderately priced menu. Fully licensed.

Donor Cards
A Project of the Volunteer Committee

Donations may now be made to the Art Gallery of Ontario to commemorate a birthday, anniversary, death, graduation or any other occasion. The person or family to be honoured will receive a special acknowledgement card. Tax receipts will be issued for gifts of $5.00 or more. Please include the following information with your donation.

(a) The donor, your name and address
(b) The occasion to be honoured.
(c) The name and address of the recipient
(d) Donation cheque payable to the Art Gallery of Ontario.

Forward mail to:
Volunteer Office
Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario M5T 1G4

Volunteers Wanted
If you are interested in retail operations in a museum setting and like meeting people, The Impulse Shop, in the main lobby of the Gallery, could use a few more volunteers, especially for evenings and weekends. For further information please call the Volunteer Office.

A selection of items from The Jewellery Shop.

The Art of Giving

Find that special Christmas gift at

The Reproduction Shop

Canadian and international
posters, reproductions,
do-it-yourself frames
and museum mounts.
10% MEMBERS' DISCOUNT
A project of the
Volunteer Committee

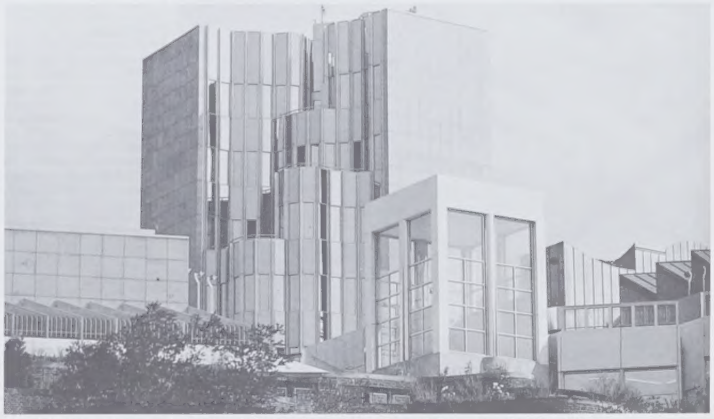
Cornelius Krieghoff *"Blacksmith's Shop" 14" x 20" $6*

ART GALLERY OF ONTARIO
DECEMBER 1985

AGO NEWS

Behind the scenes

Discover New Museums of Europe



Municipal Art Museum, Mönchengladbach, designed by Hans Hollein, completed in 1982.

WESTERN EUROPE IS PRESENTLY EXPERIENCING AN UNprecedented renaissance in museum building activity, which is also accompanied by a significant upsurge of public interest in art and in museums. Since 1980 over a dozen new art museums opened in West Germany alone, and many more are under construction or in the planning stages. Surprisingly, these spectacular showcases of culture are being built in most cases specifically to house important collections of contemporary art. This feverish building activity is paralleled by a lively and exciting art scene, which will be the focus of Travel AGO's next exciting project in June 1986.

Lucie Amyot, a Volunteer and Chairman of the Canadian Historical Collection Committee at the Gallery, and Roald Nasgaard, AGO's Chief Curator, who will both accompany the tour, have selected an itinerary that will interest all full-fledged or would be connoisseurs and collectors who are committed to contemporary art.

In a whirlwind 18-day tour starting on June 6, 1986, the group will start out from Düsseldorf, and will visit the spectacular new Municipal Art Museum in nearby Mönchengladbach which was designed by celebrated Viennese architect Hans Hollein and opened to rave reviews in 1982. After stop-overs in Cologne and Stuttgart, one of the highlights of the trip promises to be the Basel International Art Fair, which acquired the reputation over the years as being a "dealer's fair."

Spectacular private collections

In Schaffhausen, Hallen für neue Kunst, a former textile factory beautifully restored into an outstanding museum of contemporary art, offers an excellent opportunity to see major works by such artists as Carl Andre, Joseph Beuys, Iannis Kounellis, Richard Long, and Mario Merz, among many others.

The tour will proceed to the official opening of the 42nd Venice Biennale, and after three nights at the Hotel Danieli, will leave for Florence, where participants will visit the collection of Giuliano Gori, a contemporary patron of the arts who transformed his eighteenth-century villa into a stately showcase for international contemporary art.

Another outstanding private collection close to Lake Como is owned by Count Panza di Biumo, which is hailed by experts as the most important collection of advanced American art anywhere. After a visit with Count Panza, the group will move on to Lake Lugano, and the Villa Favorita, which houses one of the most spectacular private art collections – Baron Thyssen-Bornemisza's old and contemporary masterpieces. Then on to Turin and its new museum installed in the Castello di Rivoli. Via Milan the tour ends in London to see the Saatchi Collection's new home on Boundary Road.

Participants of this full and exciting tour will have an unprecedented opportunity to learn about the moving forces behind the complex European art scene, and gain understanding and valuable insights into the often controversial issues that surround collections and new art museums.

Gallery Visit Pays Off

A RECENT VISIT TO THE ART GALLERY OF ONTARIO proved to be an especially rewarding experience for a Scarborough real estate broker. Mr. Shan Dhingra entered Teleguide's "Touch Go" contest at the Gallery and walked away with the grand prize, a trip for two to Singapore. The contest, which ran throughout the summer, attracted over 90,000 entries.

Fund Tops $1 Million

ON NOVEMBER 5 THE AGO KICKED-OFF ITS NEW FUND raising season with a celebration in honour of its volunteer canvassers. Last year over $1 million was donated to the AGO's Annual Giving Fund. This represents a 65% increase in actual contributions over the previous year.

The Annual Giving Fund campaign, chaired by Ian Woolley, Vice-President of Wood Gundy, seeks contributions from corporations, foundations, and individuals with the help of over 125 volunteer canvassers. General contributions to the Annual Giving Fund are used to purchase works of art for the AGO's Permanent Collection.

The value of works of art gifted to the Gallery this past year exceeded $1.2 million.

General Information

Admission

Adults:	$3.50
Seniors with cards:	$1.50
Fridays FREE for Seniors	
Students, full-time with cards:	$1.50
Family (2 adults with children under 19):	$7
Members:	FREE
Children under 12 (accompanied)	FREE
Thursdays, 5:30 - 9:00 pm:	FREE

To protect works of art, we ask visitors to major exhibitions to check strollers, backpacks (frontpacks acceptable), large cases, parcels, and umbrellas.

Membership

Young Member (under age 25)	$15
Non-Resident (100 km beyond Toronto)	$25
Individual	$35
Family/Dual	$50
Supporting (tax deductible donation)	$100

Available at the Membership Desk in the lobby, and by mail or telephone from the Membership Office. Visa, MasterCard, and American Express accepted.

Several other categories of contributing annual membership, including the Curators' Circle, are available to recognize donations at higher levels. For information call the Development Office, 977-0414, ext. 292.

Gallery Hours

Tuesday, Friday, Saturday, and Sunday: 11:00 am - 5:30 pm; Wednesday, Thursday 11:00 am - 9:00 pm. Closed Monday (The Restaurant and Shops open).

The Grange Hours

Daily 12:00 - 4:00 pm; Thursday 12:00 - 4:00 pm and 6:00 - 9:00 pm. Closed Monday.

New Gallery Hours

In January 1986 the Gallery will be closed Thursday nights. Admission will be FREE on Wednesday nights from 5:30-9:00 pm.

Gallery Shops

The Book Shop, The Reproduction Shop, The Impulse Shop, and the Jewellery Shop are open daily 10:30 am - 5:30 pm, Wednesday, Thursday 10:30 am - 9:00 pm.

Art Rental Service

Open for viewing regular Gallery hours. Open for business Tuesday to Sunday 1:00 am - 4:00 pm; Thursday 11:00 am - 9:00 pm.

Edward P. Taylor Audio-Visual Centre

Open Tuesday to Friday from 11:00 am - 5:00 pm, Thursday 9:00 pm.

The Restaurant

Luncheon served daily from noon. Dinner served Wednesday and Thursday 5:00 - 8:30 pm.

The Coffee Shop

Open Tuesday to Sunday 11:00 am - 5:00 pm. Closed Monday.

Members' Lounge

Open to Members and their guests from noon - 5:30 pm; Wednesday and Thursday from noon - 9:00 pm. Closed Monday.

Cameras

To protect works of art, we ask visitors not to take lighting units, flashes, or tripods into the galleries. Many works may not be photographed; please check with security guard. All photographs must be for personal use. Thank you for your cooperation.

Address/Telephone

317 Dundas Street West
Ontario M5T 1G4 (416) 977-0414

Address Change

Please inform the Membership Office by:
Mailing new address with a previous mailing label OR
Telephoning new address giving your membership number (on mailing label)

How to Order

For tickets, reservations, course registration, information, please:
Address the *department specified* in Events listing.
Specify date, name of event, and number of tickets.
Indicate your name, address (with postal code) and phone numbers.
Include a stamped, self-addressed envelope for tickets.
Enclose a cheque payable to the Art Gallery of Ontario.
Please do not combine requests or cheques to different departments.

Notice to Members

The Membership mailing list is made available to arts and private sector organizations to circulate information which the Art Gallery of Ontario feels will be of interest to Members.

If you do not wish to receive such material, please advise the Membership Office, giving your Membership number (on mailing label), in order to withdraw your name from the mailing list *for third party use.*

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